

the journal of  
college radio

VOL. 14, NO. 5

East....

...West

Also—

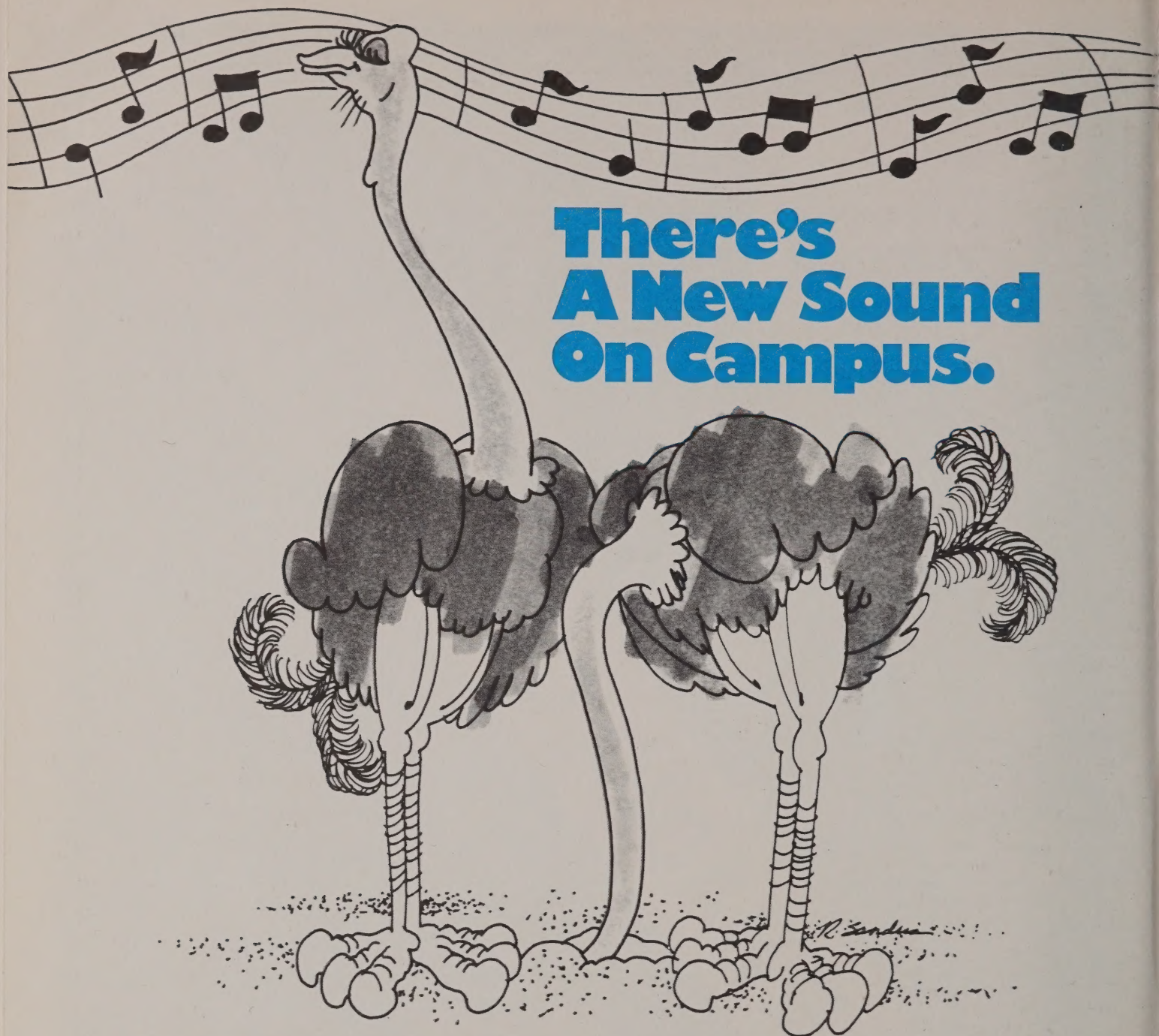
- ★ *Finding a Job  
in Broadcasting*
- ★ *Broadcast Internships*

COLLEGE RADIO CONVENTIONS!!

FOREST  
UNIVERSITY

MAY 19 1977





**There's  
A New Sound  
On Campus.**

## **CAN YOU HEAR IT?**

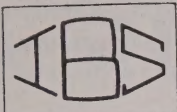
It's the echo of the heart and soul of today's generation. It's come as part of the answer to honest searchers, working their way to music that speaks to them. It's a sound that has packed crowds into Disneyland, Dallas, and countless auditoriums across America. We're not saying it's the next Woodstock, not yet anyway . . . but it is one of the fastest growing radio formats in America today. It's Contemporary Christian Music. No, we're not kidding. Just look around you. Some call it Jesus Music, some call it Gospel Rock,

some don't call it anything, but B.J. Thomas is singing it. Gary Paxton won a Grammy with it, then there's Andraé Crouch, Larry Norman and many other great artists. Still skeptical? We're prepared to send you sample albums to consider. You can discover for yourself that there isn't any finer music around. If you don't, you will miss the chance to have one of the best-followed hours of radio programming in your stations' history. For sample albums and details Call Gary Elrod at (817) 772-7650. Ext. 296.

a division of WORD Inc.  
Waco, TX 76703

**myrrh**





**the journal of  
college radio**



APRIL, 1977  
VOL. 14, NO. 5

**Editors**  
**RICK ASKOFF**  
**DICK GELGAUDA**  
**PATRICIA MONTEITH**  
**NORM PRUSSLIN**

**Published by the**  
**Intercollegiate Broadcasting**  
**System, Inc.**

**Board of Directors**

**DR. GEORGE ABRAHAM**  
**HERBERT B. BARLOW, JR.**  
**DAVID W. BORST**  
**PAUL BROWN**  
**JIM CAMERON**  
**ROD COLLINS**  
**DICK DELGAUDA**  
**DON GRANT**  
**FRITZ KASS, JR.**  
**PATRICIA MONTEITH**  
**NORM PRUSSLIN**  
**LUDWELL SIBLEY**

**Sales Office**  
**Journal of College Radio**  
**Box 592**  
**Vails Gate, N.Y.**  
**12584**

**IBS, Inc.**  
**President**  
**JEFF TELLIS**

## in this issue:

From the Editor .....	2
A Short Job Hunting Guide .....	3
If You Want a Career in Broadcasting Find a Second Job .....	5
IBS National Convention A Preliminary Report .....	7
Broadcast Internships .....	10
IBS California Conference .....	12
FCC Rules Most Often Violated .....	16

The JOURNAL OF COLLEGE RADIO is published semi-monthly (October, November, February, March, April) by the Intercollegiate Broadcasting System, Inc. (a non-profit organization). Editorial, publishing and sales offices are located in New York State. Address all correspondence to The JOURNAL OF COLLEGE RADIO, Box 592, Vails Gate, N.Y. 12584.

The JOURNAL OF COLLEGE RADIO was founded in 1941 by the Intercollegiate Broadcasting System, Inc., using the title IBS Bulletin. The name was changed in 1955 to IBS Newsletter. In 1964 it became College Radio and in 1969, The Journal of College Radio.

Annual subscription price is \$5.00. Single copy price \$1.00, and the Annual, \$4.00. Outside the U.S.A. add \$1.00 per year for postage.

Send subscription order and changes of address to Circulation, The Journal of College Radio, Box 592, Vails Gate, N.Y. 12584. On changes please include both old and new address plus address label from back of Journal if possible.

Application to mail at second-class postage rates is pending at Newburgh, N.Y. 12550



# From The Editor

In addition to everything else that it is noted for, late spring/early summer is the season for College Radio conventions and College Radio graduations. They represent the great hope of the college radio industry, and one of its greatest problems. Conventions are fun, and they provide a learning experience for college radio people that is unmatched by anything else except the normal process of spending time at work in the media. In College Radio, the people who have learned the most are, by definition, people in their senior year at school. And so, each year, each and every one of our stations lose their best people to the post-graduate world, and the remaining Juniors and Sophs begin to fill in the gaps left in the management structure. Try to imagine how long any business would last if its top people were to leave each year!

So, we dedicate this last issue of JCR to both of these groups. For those who attended either our California or our National Convention, we have articles, pictures and a short synopsis of the goings-on at each. And, for the graduating seniors, we have a few articles that attempt to help

out in the long hunt for a job in broadcasting.

Some explanation is called for here. On March 5th, a group of three hard working and enterprising students from the Southern California area held a regional conference at UCLA under the aegis of IBS. The long hours of work put in by Mike Leury, Chris Nevil and Rick DeBruhl paid off in a successful and well attended conference that attracted 183 delegates from area colleges. A re-cap of that conference's events is featured in this issue. Because of the magazine printing time, a complete summary of the IBS National Convention is **not** included in this month's JCR, for the simple reason that it took place only two days before the final deadline for all copy. However, by sitting up at a typewriter half the night, and by calling the local photo developing shop every hour on the hour during the day, your editor was able to throw together enough material to provide a preliminary report of the **IBS National Convention** on April 1, 2 and 3 in Washington, D.C. This material will be supplemented at a later date, of course, but it will give non-attendees a chance to see what they missed. Those who did come missed only one thing . . . sleep!

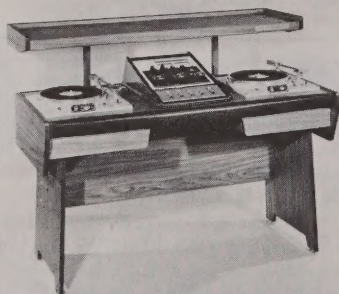
It's no secret that the broadcasting field is a limited one for prospective job seekers. There are a finite number of radio stations operating in this country, and the number of positions opening up is probably shrinking. After all, with each new automation system installed, four or five air-slots go down the drain (along with the

creative potential of the radio station). The piles of unlistened-to audition tapes on the desks of Program Directors across the country attest to the sad reality of the situation . . . there are too many applicants, and not enough jobs.

Nearly every College and University is offering some form of media education, with a large number that present degree programs specifically in Broadcasting or Speech Communication. Well over 1,500 schools have student operated radio stations that turn out a dozen or more graduates each year who have done air work, news, interviews, programmed, directed and managed their college radio stations. Not all are looking for work in the "real world" of radio, but a goodly number are doing just that . . . and all at the same time, more or less. And, let's not forget the "Broadcasting Institute of Anytown" that advertises on the local progressive rocker that "you too can be On-the-Air in six weeks!" It's a tight market, and the graduating superstars from your station would be well advised to take a good look at things out there before getting some high hopes for a continuation of College Radio successes.

What are we trying to say . . . that you should give up? Certainly not, and besides, you wouldn't have done that anyhow. The point is to look at reality as honestly as you can, and to realize that there **are** jobs in the broadcasting media, although they might not be exactly what you want or expect them to be. Someone is going to get them, and you should certainly give it your

(Continued on Page 15)



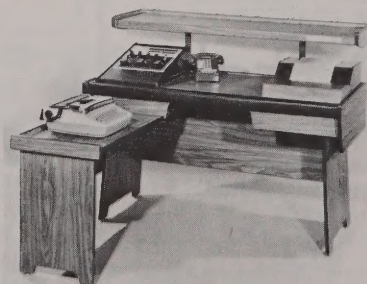
**SYSTEM D STUDIO COMPACT**

The Master Wood Carver uses tools of the finest steel. The Industrial Model Maker uses the best machine tools. Rembrandt was fussy about his paint brushes. Micro-Trak's 'D Systems' are the *tools of the trade* for today's audio and news production professionals. Whether your installation is live air, or building money-making spots, Micro Trak has a 'D System' to give you knife edge performance.

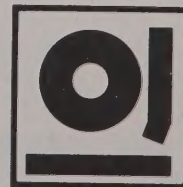
Contact your local Micro-Trak dealer or call our Marketing Department at (413) 536-3551.

**MICRO-TRAK CORPORATION**  
620 RACE ST., HOLYOKE, MASSACHUSETTS 01040

## TOOLS OF THE TRADE



**SYSTEM D NEWSDESK**





# A SHORT JOB HUNTING GUIDE

by JIM CAMERON

*Jim Cameron is News Director at WCOZ-FM, Boston, and a member of the Board of Directors of IBS.*

The segue from College Radio to Radio as a Career isn't an easy one. Now, more than ever, jobs are few and far between in the media. So for you, the recent graduate, getting that first radio job is going to be tougher than ever before. What follows are a few personal hints on how to make that trying task a little easier.

## **Know Thyself:**

Your years in College Radio have taught you plenty, but not everything. So before you run off applying for jobs, spend a few hours taking stock of yourself; your abilities, your weaknesses, your interests, your career ambitions. Be honest with yourself. When you've discovered who you are, what your abilities are, and where your interests lie, figure out what type of radio job you're looking for: air personality, news man, production person, sales person, engineer, office administrator. Ask yourself what kind of station you want to work for. What format, market size, pay scale, geographical location.

**The All Important Resume:** To communicate to your potential employer who you are, what you've accomplished with your life so far, and what goals you've set for yourself, prepare a concise yet comprehensive resume. In most cases it is what your resume says, and how it says it, that will determine if you ever get a personal interview with the person doing the hiring. It is your resume that makes that all-important first impression, so make it a good one. Keep

your resume neatly typed and grammatically correct. Spelling counts.

There are any number of forms you can follow in preparing your resume, but make certain it contains at least the following: your full name (and air name if you use one), your address and phone number, date of birth, education, degrees earned, radio experience, relevant awards you've won, FCC license you hold, and the names of persons who will give you personal and/or professional references. Again, keep your resume concise and relevant to the kind of job you're applying for.

## **The Audition Tape:**

If you're searching for a job that involves on-air work, you'll need to show your potential employer what your talents are. And the best way to do that is to prepare an honest, concise audition tape, ideally an air check of your on-air work at your College station. Again, relevancy is paramount. Don't prepare a Top 40 news/demo tape if you're looking for a gig as a Progressive air personality. If you're job ambitions are numerous and varied, so, too, should be your audition tapes.

For disc jockey (or, if you will, Air Personality) jobs, your tape should include a telescoped (edited) sample of your show demonstrating your announcing abilities, board work, and music programming talents. Your final audition tape should be anywhere from 10 to 20 minutes in length, representing a half hour to an hour's worth of your show. If you have copy writing and/or production abilities, include samples of them in your tape

also. But remember. Keep your tape concise!

For News and/or Public Affairs jobs, your tape should include samples of your writing style, announcing, interviewing ability and production talents. Include samples of a variety of newscasts, commentaries and/or editorials you've done. Once again, if you have talents outside of News that would benefit your employer, include them on the tape.

Audition tapes should be 7½ i.p.s., mono/stereo, on a proper sized reel with leader tape at the head and tail. Cassettes are acceptable in most cases, but play safe by having extra reel-to-reel dubs. Your tape should carry a label with your name, address and station both on the reel and on the tape's box. Never expect to get your tape back once you've submitted it, so don't send your Master as an audition tape. If you really want your tape back, enclose a self addressed, stamped envelope when you send it in.

## **The Search for a Job:**

With your resume neatly typed and printed, your audition tape prepared and dubbed, and with your wits about you, now you prepare for the hardest part of getting a job . . . finding one that's available.

The best place to start is in your own backyard. You know the stations in your area, what they program and how. And perhaps they know about you, or at least your College Radio station. That means that your initial contact will be that much easier. Call or write the Program Director or General Manager of the station you'd like to work for. Tell him who you are, what station you're from, and what you're looking for in the way of a job. Ask him for a personal interview at his convenience. If he says that he has no openings at present, ask him if you might drop off a tape and resume for his files anyhow. If you do get an interview, refer to the comments below. If you don't get one, read on.

If you have no luck in establishing contact with your local stations, whether they have any job openings or not, you'll have to follow the other tact . . . searching out the stations that **are** hiring. And this is where the real work comes in. A little money and a lot of footwork should get you a recent copy of the trade papers that carry radio job openings. **Broadcasting**, **WALRUS**, and **Radio & Records** are best. Unless you're independently wealthy, don't



waste your money buying a subscription. Just get hold of a recent copy. Then search through the listings and send out your resume (and tape if it is requested) to the stations that interest you. Keep a running list of when and where you've sent your tape and resume. This will help you for the Ol' Follow Through.

Far more helpful than any trade paper, the single best source of job leads in the radio biz is Word of Mouth. If you've done your homework over the years you've been in College Radio, then you'll have many contacts at commercial stations around the country. It is those contacts that will prove invaluable in tracing down where the jobs are. When you're looking for a job, let your friends know that. Ask them for any leads, no matter how small. And then follow through on them fast!

Like almost no other business in the world, getting a job in radio is a matter of being in the right place at the right time.

#### The Job Interview:

If you're lucky enough to land a personal interview with a Program Director or General Manager remember that it will probably be your one and only opportunity at making a good impression. So don't blow it. As obvious as they may or may not sound, the following points are worth repeating.

Show up on time for your appointment. Dress properly. Even if your interviewer already has them, bring along extra copies of your resume and tape. Be self-assured, but not overly aggressive. Above all, answer all questions about yourself honestly. And remember that, even though you'll undoubtedly be nervous during your interview, the poise and self-assurance you show will give your interviewer a good idea of how you react to pressure situations, like being on the air.

#### The Ol' Follow Through:

Whether its after your interview, or after you've sent your tape and resume to the station, remember to follow through on your initial contact. You can do this either by phone or in a letter. Let the P.D. or G.M. know that you're still interested in the job, but don't be pushy. Learn the meaning of the word 'no.' If you're informed that there are no openings, thank your contact for his time and consideration of your application and ask that your

resume be kept on file for any future openings. If you're told that the job you applied for has been filled with somebody else, again, be courteous . . . never bitter.

#### Hang in There:

Searching for a job, especially your first one, is rough. But these days it is particularly rough. You undoubtedly will become discouraged as station after station tells you they have no openings, or that you're not qualified for the jobs that are available. But

don't give up the search. No matter how stiff the competition or seemingly hopeless your task may seem, persevere. If necessary, re-evaluate your goals. Perhaps if you settled for that less-than-ideal job, upward mobility within your chosen field will eventually bring your goal closer in sight.

The task before you is not an easy one. But then again, nothing worthwhile ever is. Your first job in radio will be your toughest to get, but also your most rewarding.

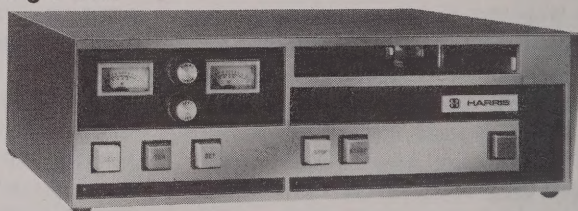
Good luck!

## We've packaged our compact Criterion three different ways.

**Criterion I** ... only 8-1/2" wide. Direct capstan drive comparable to the finest reel-to-reel machines. Speed accuracy of 0.2%. 1, 2 or 3 cue signals available for automatic equipment. Handles A & B cartridges. Mount two units side by side in a standard 19" rack.



**Criterion II** ... offers both record and playback in a single unit. Handles A, B and C cartridges. Fits in 7 inches of standard rack space.



**Criterion III** ... combines three playback decks in a single compact unit. One, two, or three decks may be operated at the same time, each feeding a different program input. Handles A & B cartridges. Mount twin playback units side by side in 12-1/4" rack space.



For more information, write Harris Corporation, Broadcast Products Division, Quincy, Illinois 62301.



**HARRIS**  
COMMUNICATIONS AND  
INFORMATION HANDLING

**Harris...originators of the tape cartridge machine.**



# *If You Want a Career in* **BROADCASTING**

## *Find a Second Job!*

by **Dennis L. Franz**  
**Director of Radio**  
**Colby Community College**  
**Fall 1975**

Probably the last thing a young person preparing for a career in broadcasting asks is — how much money will I make? Yet, that very issue suddenly becomes a point of concern upon receiving the first paycheck. For the reality of trying to actually live on less than \$100 per week is a most difficult initial adjustment.

The question naturally comes into focus: "Why such low wages, and what does one mean by low wages?" Truck drivers, garbage collectors, mechanics, carpenters, plumbers, postal employees, and grocery store clerks will make (on the average) more money than the novice (first-year) radio announcer. This may sound a bit unfair, but there are very good reasons for such low wages. The number one reason is the number of people wanting to get into the business of broadcasting. There are hundreds of independent broadcasting schools in this country taking people's money and giving the impression that if you

pass the course successfully, you too can be a radio broadcaster. Unfortunately, the only criterion for successful passage of the course is payment of the tuition. Also, almost every major four-year college and junior college have some form of a broadcast program. The sad result of this over-abundance of broadcast education programs is an excess of trained people for a very limited number of job openings. In simple terms, the supply to fill broadcasting positions is greater than the number of positions to be filled; thus, low wages in general. Another reason for low broadcasting wages for the first timer is the generally poor quality of those actually hired. Seldom does a radio station hire a new individual (with previous broadcasting training



or not) that is anywhere near qualified to walk right into a station operation and do a decent job of fulfilling the needs of the station manager and the station in general. That is a true, but sad fact of current broadcast education in this country.

The following information is compiled from a survey taken during the fall of 1975 of all radio stations in the five state central United States. Those states are Kansas, Oklahoma, Colorado, Missouri, and Nebraska.

The survey form asked each station:

1. Call letters and wattage
2. Average beginning salary for radio-trained, but non-experienced, personnel
3. Average salary for individuals with one-year experience in broadcasting
4. Do stations hire people without third-class licenses, if so, what positions
5. Average turnover in numbers of new people hired each year

**Our business is helping you  
advance in the  
broadcasting industry**

- ★ Custom D.J. Logos
- ★ FCC Tests- Answers
- ★ Production Sounds
- ★ Comedy - Wild Tracks
- ★ Format Systems
- ★ Station I.D. Packages
- ★ Career Aids and MORE!

**Send today for FREE Catalog**

# **COMMAND PRODUCTIONS**

**P.O. BOX 26348,  
SAN FRANCISCO, CA 94126**

YES! Please rush me your catalog of radio broadcasting products and services.

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

COMMAND PRODUCTIONS  
PO Box 26348 - San Francisco, CA 94126



6. In general, would radio stations hire (might, seldom, never) people without any commercial radio experience.

The number of questionnaires mailed out was 487, to five central states; the number of replies was 159. The percentage of returns was 33 1/3 percent, which is far more than necessary to give a legitimate indication of employment and salary trends for novice broadcasters in the central United States.

Thirty-two Kansas broadcasters responded to the Salary Survey Questionnaire. The salary range for beginning announcers seemed consistently close to minimum wage requirements with the per-hour salary going as high as \$2.71 for those with one year or less of experience. Two-thirds of the respondents indicated they might hire individuals without a Third class license, but only for non-air work. The remaining group said they would not hire anyone without a Third class license. Only one station out of the 32 would hire people without a Third class license.

Twenty-two stations in Oklahoma showed an 18 cent variable between overall beginning salaries of \$2.17 per hour to a salary of \$2.35 per hour for one-year or less of experience. Three stations had hired people in the past for air work without Third class licenses, but did require those personnel to attempt to obtain such licenses. However, ten of the 22 stations had a firm policy which demanded that all employees have the FCC Broadcast Endorsement.

Colorado salary range isn't that much different from Kansas and Oklahoma. Wages in the broadcasting field in Colorado begin at \$2.15 for the novice with similar wage of \$2.27 for the individual with a year's experience. Thirty-two Colorado stations answered the questionnaire, indicating one-third of said stations required all station personnel to eventually get their Third class license or else.

Nebraska stations are paying as much as \$2.52 an hour for limited experienced individuals with a \$2.35 figure being applied to the first-timer. The ratio in Nebraska was two-to-one of the 34 answering stations with reference to hiring individuals without a Third class license but only for non-air work.

In Missouri 39 stations showed a similar trend of close wages between the novice and limited experienced

individual; beginning wage \$2.15 per hour in comparison with \$2.35 for experience. Twenty-nine of the 39 stations did hire those without the Third, but only non-air. However, three stations hired for any position, license or not!

In reference to question six (in general, would stations hire, might, seldom, never, people without any commercial radio experience?) the survey showed what most people in this business learn right away, it isn't your education, background or previous experience that really gets you a job or keeps you from getting a job, the key factor to employment is that impression you make on the station manager and that impression is your ability to do the job. How well you can perform determines your salary and level of achievement!

In almost every state broadcasters responded to question six, two and sometimes three, to one in favor of **might hire** anyone regardless of background if they could do the job.

#### OVERALL RESULTS

There were some interesting statistics compiled as a result of this survey. The overall wage average for beginning non-experienced broadcasting personnel for all positions was \$2.28 per hour, or \$117.40 per week. For one year's experience for all broadcasting positions per hour the average was \$2.47, or \$131.60 per week.

For all five states considered a majority of stations reported minimum wage as the blanket starting salary subject to slight variations according to individual abilities and immediate worth to the station operation.

The average turnover per-year per-station for the five state area was 2.2 personnel. A very few reported no turnover in the past year; where as a comparable few reported a turnover of ten or more.

There was no significant relationship between lowness of wage in relation to higher turnover. In general, beginning wages and wages after one year's experience for the five state central area were very much the same.

A number of station P.D.'s answered the comment section of the questionnaire. The general consensus seemed to be that college and broadcasting school graduates are unqualified to fill immediate needs of

their stations for a variety of reasons, such as poor reading ability and even poorer attitude. Comments are:

"All male applicants must have at least three years on air for full-time, two years part-time. Males must be 21, females 18; and all females must break-in in news. All salaries are confidential — no two staff members on the same salary scale."

"Put more emphasis — at least stress — mechanical importances, running the board, and the use of the fast pace formats. Help them adapt to being told what to play and what to say."

"I believe more announcers would be hired, if they were able to read better. Too many announcers want too much money for too little work. It should be impressed on the beginning announcer that a lot of hard work and long practice is (sic) necessary to develop properly."

"In less than two years, our station has indeed come a long way. We have a policy not to hire people without experience, however, policies are made to be broken!!!"

"In a station our size, we seldom, if

(Continued on Page 16)

## Heart Transplant



### Tape Recording Electronics

Modern recording capability for new or old recorders. 2-speed EQ, separate EQ for optional SYNC amp. "Linearized" record amp and phase-corrected reproduce circuitry. Fully removable. Pin-compatible with most Ampexes, adaptable to many others.

**Model 375, \$690.**

**INOVONICS**  
INCORPORATED

503-B Vandell Way, Campbell  
CA 95008 (408) 374-8300



# IBS *National Convention*

## *A Preliminary Report*

by Rick Askoff

As I write this, the people who attended the IBS National Convention in Washington, D.C. are just beginning to recover from the long weekend of learning and fun that goes on at any convention. No doubt, some of the delegates are just getting home after driving hundreds and in some cases, thousands of miles to attend the convo this year. Reports are being collected, and the results of countless survey forms and evaluations totalled. Sometime in the near future, we hope to have a complete report on what happened at the sessions, in the halls, in the hospitality suites and in the elevators but for now, a quick run-down of first impressions will have to suffice, magazine deadlines being what they are. We're still waiting for the pictures to come back from the local photomat, and if any are printable, you'll find them in the pages of the magazine, too.

From an attendance standpoint, the convention was by far the most successful in the 37 years of IBS convention history. Realistically, we expected about 500 delegates to attend, given a declining trend over the past few years. The actual attendance figure has yet to be figured exactly, but the closest estimate is well over the 700 mark . . . a fact that can only be appreciated by those who were there. Exhibitors and record companies were in force . . . with A&M, Arista, Atlantic, CBS, Elektra/Asylum, Jem/Passport, Little David, Next City Co., Paul Brown Promotions, Philo and Rounder Records sending reps. CCA Electronics brought in an incredible display of electronic broadcasting hardware, and Micro Trak, Educational FM Associates, Northeast Broadcast

Equipment, Old Dominion Tee Shirts and Robert Michelson, Inc. all had fine wares to show the delegates. All were well pleased with the turnout of college radio people . . . and all were pleased with the general attitudes and knowledge that the delegates showed. There were some problems (which I will discuss later on), but all in all . . . it was a productive weekend for all who came.

Regency's brainiac) delegates were in attendance at sessions on programming and also, for perhaps the first time, they were given access to no less than 10 high-level staff people from the FCC. The students learned much from those men in the dark suits, but what I found out from talking with them afterwards was, perhaps, even more important in the long run. They were, to a man, ex-



*Convention Aftermath*

The program was extremely well received, from the general comments we heard at the sessions and in the halls. Some speakers had more to say than others, and the session rooms tended to get crowded (who **ever** expected all of those people?), but for the most part, delegates found that they were doing at least two things by going to the sessions of their choice. They were learning from some qualified and interesting professionals and, they were given a chance to talk among themselves to find out exactly what others were doing at stations as far away as Canada and California and New York and Florida and Nebraska.

On Friday afternoon, after getting settled in the hotel (you haven't met a problem computer until you've tried to get a room reservation out of the Hyatt

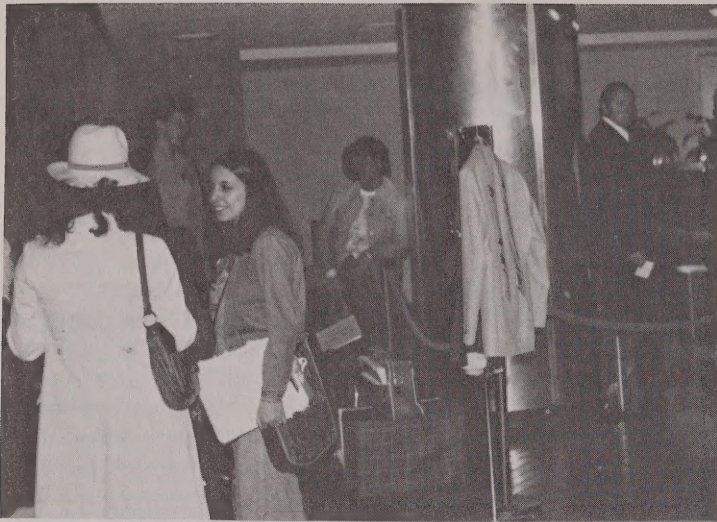
**tremely impressed** with the attendance, the cohesion, the interest and the general level of discussion that went on with the students at the FCC sessions. With the future of College Radio in their hands, the FCC people went back to their offices on "M" street with a new set of attitudes on student-operated stations. Do you realize how important that is? No one is about to predict the outcome of the dockets now before the commission, but **at least**, the FCC was able to see some intelligent, concerned and valuable student broadcasters all together at once, and we believe that their decisions in the future will be influenced by this. If nothing else happened last weekend, this might be the thing that made the convention worth it for all of us.



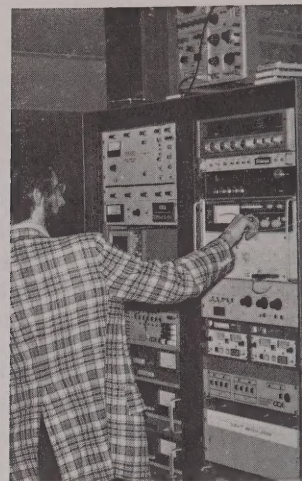
**APRIL 1, 2, 3, 1977**  
**WASHINGTON, D.C.**  
**Hyatt Regency Hotel**



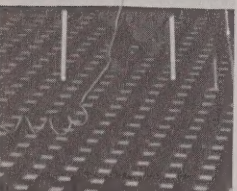
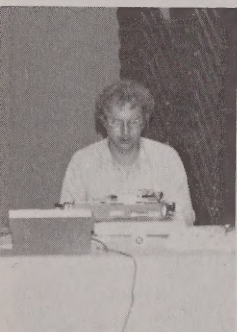
# IBS Nation



*Hotel Registration*



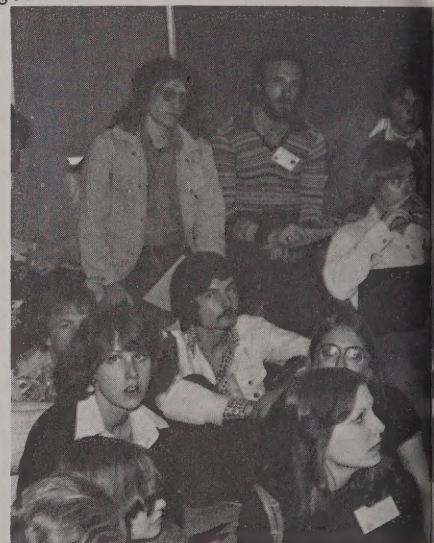
*Ed Schobert of CCA adjusts controls of display gear.*



*Dick Gelgauda setting a typing record . . . four straight hours of name-tags.*



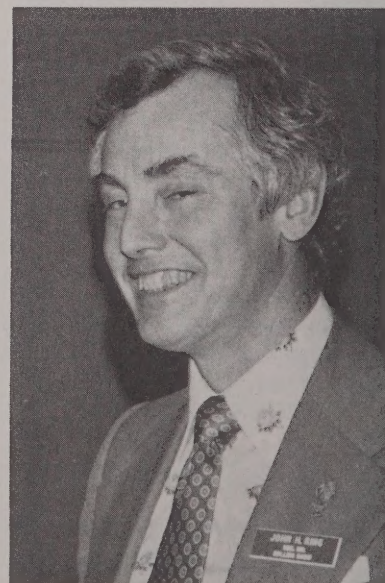
*The luncheon set up.*



*A typical*



*Members of the CONVO committee [from l. to r.] Randy Vogenberg, Don Grant, Mike Teer, Jeff Tellis, Kevin Quinn.*



*John Ring of Northeast Broadcast Equipment.*



# Convention



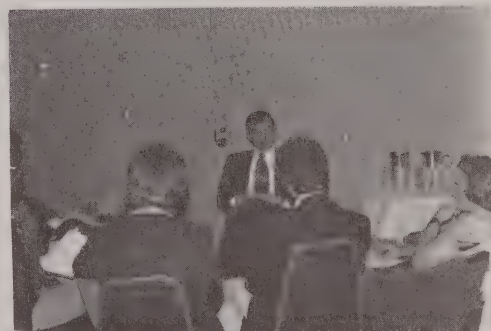
*Women in Broadcasting.*



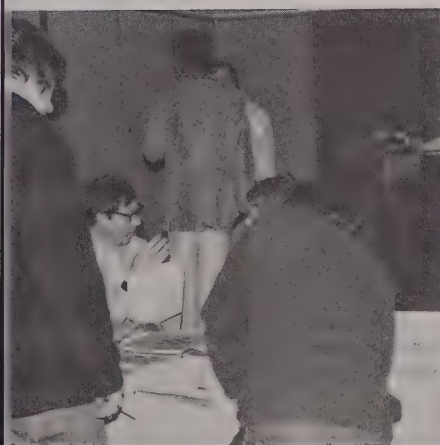
*IBS co-founder George Abraham [left] chats with IBS Director Paul Brown.*



*Staff people from Host Station WAMU stuff the packets.*



*Stephen Sewell, Chief of the Complaints and Compliance division of the FCC, explaining to delegates how to avoid breaking the rules.*



*Ed Perry manning the Educational FM associates desk.*



*Mahlon Stacy [far right] of Micro-Trak, Inc., explains some of his company's equipment.*



*Top Banana Jeff Tellis accepts College Radio's highest award.*



# Broadcast Internships

by Charles Pellett

The employment situation for college grads is bleak. Students are caught in a vicious cycle that centers on experience. Broadcast stations will readily hire people with experience but shun those who've never worked at anything other than a college 10 watter. The "Help Wanted" ads in Broadcasting will often read "only experienced need apply", "two or three years exp. min." or "no place for a beginner." If stations are unwilling to hire the so-called "beginner", where does the beginner go to become the proverbial "professional" who is in demand?

One solution that has worked favorably for countless students at the University of Massachusetts is the Broadcast Internship. For those seriously interested in working in the industry, the internship is one method for advancement. Internships can be a very productive way of furthering your education. Internships can also be educational and financial disasters if precautions are not taken. To avoid the latter it is wise to debate the pros and cons of spending a semester at a broadcasting facility before you actually commit yourself to the internship.

## How to Go About the Internship

Two decisive parties have to be convinced of the worth of the internship once you've made up your mind. Both your academic institution and the sponsoring station need be aware of the arrangement. Before contacts are made with a TV or radio station, make sure that your school has the mechanisms available for ensuring that your work will be evaluated, graded and credited. Most colleges have a system of independent credit which will enable one to receive academic reimbursement for time spent in the field. Larger universities have Internship Offices established

which will assist greatly in the placement process.

Once you're assured that credit is possible, contact the radio or TV station in writing. Commercial station managers have more pressing issues to worry about than a college kid's education. Send a typewritten letter on your college station letterhead to the Station Manager. Get his name from the Broadcasting Yearbook. Include a typewritten resume with your letter listing qualifications, class status, past education and previous work experience. If the station has never had an intern before, make information available about the internship program and your reasons for doing it.

## Choosing a Station

Ask any student broadcaster where he'd like to intern and the answer is always the same. It's either the city's most popular progressive FM station or the area's most prestigious AM station. The philosophy is the bigger the station, the better the internship. Everyone wants to get to places like WBZ, WNBC, WLS or KSN. Although certain educational benefits may be derived from interning at any one of the aforementioned broadcast Meccas, I maintain that a student's time is better spent at the local small town AM jukebox.

Larger stations tend to be slick well-run operations, where interns come and go like audio tubes. Big-time stations could almost set-up a revolving door for depressed interns. They come in with high expectations and leave utterly despondent after weeks of getting nowhere. It seems that once a broadcast operation gets to be large enough and old enough to be considered a "major station", people are hired to take care of trivial but meaningful jobs that might have been otherwise assigned interns.

Smaller stations on the other hand are always in need of extra volunteer help. Interns are needed to assume responsibility for writing and carting PSA's, covering news, and answering phones. While they may appear to be mundane duties which could be done just as easily at your college station, you can't help but gain some real experience and insight into the way commercial broadcasting works.

Before doing the internship you will want to decide whether you will spend a semester at a commercial or non-commercial station. Chances are good

that you'll be under less pressure at a non-commercial station. But for practical broadcasting experience, I'd strongly urge that you try to arrange the internship at commercial stations. From what I've heard from other interns, you'll be barked at, bossed around and treated like one of the staff at a small commercial facility. (Naturally it'll take time for the management and staff to become accustomed to you but after a few weeks, you should become a station fixture instead of an object of curiosity.)

## How to be an effective Intern

Aggressiveness is a confusing concept. Too much causes immediate repudiation; timidity will convey a sense of apprehension. Somewhere there's a happy medium whereby you can be somewhat assertive without seeming overbearing. Never hesitate to ask questions and perform as many tasks as possible. Ask the jock on duty how he started. Have him recount his first night on the air. Get him to show you how to take meter readings. Slowly, you'll get to know him, and he'll learn to accept you.

It might also be a good idea to work varying shifts. During the first couple of weeks, work the agreed-upon number of hours. Try to see if you could work during the late afternoon, or early evening hours. You may learn a lot by observing how the station changes format from early morning to late afternoon.

An internship can be an exciting educational experience. If sufficient planning and forethought go into the internship, it'll be one of the most valuable time investments you'll ever make. Professional radio is the place to extend what you've learned at your college station. An internship is one mechanism to help get you there.

*Charles Pellett is Station Manager of WMUA-FM, University of Massachusetts at Amherst.*

## For Sale:

Metrotech 500 1/2 track needs new capstan motor: Best offer. Brand new (almost) full rack, vented with door: \$100. Half size rack, fair condition: \$40. Contact Eric Thom, WCVF-FM, SUC Fredonia, New York 14063. (716) 673-3429.



# Dolby FM

## What It's All About

**Dolby FM is multi-faceted.**

**It's about FM transmitting.**

**It's about FM receiving.**

**But more than that, it is about signal integrity.**

**About the possibility of total recoverability, by the listener at home, of the frequency response and dynamic range of the source material used at the station.**

Right now, listeners who really enjoy wide dynamic range high-fidelity sound are often pretty discouraged by what they hear on FM. For instance, the sounds that are supposed to be quiet are almost indistinguishable from those that are supposed to be loud. Of course, these signal leveling practices arise because of station "ratings" and the belief that a signal which always sounds loud or brilliant keeps ratings high. The Top Forty stations probably always will broadcast in this way—and perhaps they should, if that's the sound their particular listening audience really prefers.

### One station would be enough

We think it's time for some improvements for more discriminating radio listeners. Such individuals would be served well if, in each geographic territory, they could have just one quality conscious and embellishment-free station in each of the format categories that people really listen to, such as classical, folk, jazz, and progressive rock. The food business learned long ago that every town needs at least one gourmet restaurant.

We know that in the long run we are talking about only a fraction of all stations. But that would be enough. It would take care of the quality oriented radio listeners we are interested in. And those listeners are the ones who are most likely to buy receivers with built-in Dolby FM decoding.\*

### How you can help improve FM

You can help improve FM. First listen critically to the best FM stations in your area. If the contrast between loud and soft sounds is markedly less than you hear when playing your own records, and this bothers you, then write to these stations and offer your views. We'd appreciate it if you would point out that extra signal treatment is theoretically unnecessary when Dolby encoding is used (see explanation at right). You might even declare that you are as dismayed by the use of traditional limiting, compression, and equalization on these stations as you would be if the waiter in a fine restaurant poured ketchup and mustard all over your food before serving it to you.

If you know that your station is already Dolby encoding, and you still hear disturbing manipulations of the signal, then we are especially concerned that you should write. We know well that some of the 160 Dolby FM stations carry on using various types of conventional signal treatment in spite of the fact that our encoder unit removes the basic problem of high frequency overmodulation. But it's hard to change the habits of an industry overnight. It would help if you could assure these well meaning—but fearful of "ratings"—stations of your continued support if they would simply broadcast accurately the dynamic range and frequency response of the source material.

If we all care, we can have better FM broadcasting. At least from the stations we listen to. And that would be enough.

**That's what Dolby FM is all about.**

### The reason for Dolby FM

Why Dolby FM encoding and decoding anyway? Why not just a high fidelity, wide dynamic range FM signal by itself? Because this is a technical and practical impossibility. If the FM station broadcasts at a reasonably high signal level, then the high frequencies have to be limited (due to historical reasons relating to the standard 75 microsecond boost employed at the transmitter). The station can reduce its level and use no signal treatment, but this wastes transmitting capability and reduces geographical coverage. Therefore, practically all stations employ high frequency limiting.

The inevitability of signal degradation apparently affects the thinking of many station personnel. Since it is already necessary to limit the signal somewhat, perhaps it seems defensible to experiment further with signal processing. This results not only in an effort to compensate for the sparkle lost in high frequency limiting, but also in an attempt to make the signal seem even more energetic and brilliant than the original. There seems to be a general belief among many broadcasters that listeners really prefer this kind of altered sound.

In comparison with many of these signal modification practices, Dolby FM encoding is rather unexciting. Basically, it amounts to a gentle form of high frequency limiting, but the difference is that it is done in a way which permits the listener at home to "un-limit" or to recover the signal. About half of the Dolby B-Type compression and expansion capability is used, together with a 25 microsecond boost, to solve the station's high frequency overmodulation problem (which gives a distortion-free channel between the transmitter and receiver); the other half is used to improve the signal to noise ratio.

*\*February 1977. Forty-four different models are available from Dolby licensees. These products are tuners, receivers, and music centers with designed-in Dolby decode circuits, requiring no extra wiring, adaptors, or calibration procedures. Write for the latest list. Technical information on Dolby FM is also available.*



**Dolby Laboratories**

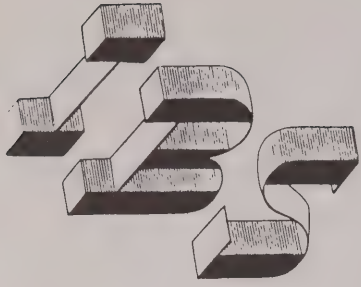
Dolby, and the double-D symbol are trade marks of Dolby Laboratories

731 Sansome Street  
San Francisco, CA 94111  
Telephone (415) 392-0300  
Telex 34409  
Cable Dolbylabs

346 Clapham Road  
London SW9  
Telephone 01-720 1111  
Telex 919109  
Cable Dolbylabs London

677/19





# California Conference March 5

After nearly seven months of intensive planning, the California I.B.S. convention came to fruition on Saturday, March 5th. The seeds of this conference took root in early 1976, at the studios of KSPC-FM, the Pomona College station in Claremont, California. Music Director Mary Pendleton and Station Manager Mike Luery discussed the possibilities of a California collective of radio stations. It was envisioned that through unity, college radio stations could deal more effectively with the internal problems that each station faced, as well as external relations with the outside community.

Over the summer, Mike worked with Jim Cameron at WHCN-FM in Hartford, Connecticut. Jim is on the Board of Directors of the Intercollegiate Broadcasting System, and so plans were drawn up for I.B.S. to extend its influence westward. Further meetings with Rick Askoff, the Executive Director of I.B.S., solidified the plan, and the conference was launched.

The conference could not have been possible however, without the extensive efforts of the two other conference coordinators: Rick De Bruhl of Cal Poly San Luis Obispo, and Chris Nevil, the General Manager of the UCLA radio station KLA. As a triumvirate, Rick, Chris and Mike sent out correspondence to nearly 80 stations throughout the state for the convention. Chris was able to secure UCLA as the convention site, and with the cooperation of his staff, KLA served as the home station.

The conference itself attracted 183 registrants from 27 college stations, from San Diego to Berkeley. Throughout the conference, the themes of communication and the exchange of ideas were elaborated upon, and below is an evaluation of the seminars that were held.

The Public Affairs panel was hosted by Boyd R. Briton, News Director of KTNQ; Tim O'Donnell, Editorial Director of KNX; and Hal Dash of KHJ. One of the early themes that was developed was the necessity of serving the community needs. One effective technique is the 'Man on the Street' approach, in which you try to ascertain the opinions of the average citizen on topical issues. It is a good way to build community rapport, and to see just what the people are thinking. This is important because it is far too easy to become so immersed in the newsroom that one never leaves the studios.

But how does one know where the public's interest lies? One way of determining the problems of a community is to sample opinion by survey and by interview. The next decision is to present the material in the best way possible so as to maintain listener interest. Boyd R. Briton suggested the use of as much sound as possible in produced features, claiming that having music in a story can really enhance its appeal.

Many college representatives expressed their concern that 10 watt stations may be wiped out because the FCC viewed them as a professional training ground, and not as a source of educational radio. Tim O'Donnell urged that those stations should stress community service and public affairs to appease the FCC's craving for local programming. This seminar was very well received and had some really interesting discussions.

11 a.m. Music Seminar: This seminar was led by Mary Pendleton and Mark Cooper of Century Broadcasting. Mary's speech was centered on the theme of how to improve relations with the record companies.

She stressed the need for feedback between the college stations and the record company. The companies look to college radio as a breaking ground for new artists and they really want to know what kind of a reception the albums are getting. It is important to be honest, Mary claimed, and tell the record rep exactly what you think and the reasons why. Building a Music Department is a matter of delegating responsibility. The Music Director should establish a Playlist Coordinator and a Record Librarian, and he or she should also train a new Music Director in the process. This insures the station of continued good service through the years.

Mary also explained a lot of the terms that companies use in their relations with college stations, such as A&R, AOR, AC, MOR, and the Trades. Mark talked about crossover music and how it has become a real phenomenon in the 1970's. He cited Linda Ronstadt as the prime example of a crossover artist. He went on to stress that research is vital to keeping the sound of the station. By correlating the playlist with a list of the top selling albums in the community, you can show how your station is making an impact on sales. Record companies love this and by sending this information back to the stores, you can develop a good tie with them. Both Mary and Mark agreed that image is a very important part of any station. Good record service will be insured by presenting a well informed and serious image to the companies. This seminar was highly informative and helped answer a lot of questions of Music Directors.



Rick Harrison and Rick Schwartz [of KBBC, Bakersfield College and KFAC AM & FM respectively] with IBS Engineering manager Ludwell Sibley [left].



# GOING FM?

## WE CAN help you GET THERE

We're Educational FM Associates and we're in business to help schools and colleges get on the air with FM broadcast facilities. We offer a complete service from the frequency search you must have to determine what channels are available for use in your area, right through to advice in selecting the equipment you need to get on the air

once you have your Construction Permit from the FCC. We are thoroughly experienced in all phases of the FM application process and stand ready to help you get your FM application prepared, on file, and granted by the FCC just as quickly as possible and at a minimum of expense. These are some of the services we offer:

- Complete frequency search and allocation study for your proposed location
  - Preparation of printed and bound Engineering Reports detailing all information required by Section V of FCC Form 340
    - Step-by-step guidance in preparing all other portions of FCC Form 340
      - Free loan of a copy of a granted application from our library to use as a model in preparing your own proposal
        - Final review of your application for completeness and accuracy before it is sent to the FCC
          - Free help in selecting the equipment you need to actually get on the air.

During the past year we've helped colleges and secondary schools all over the country build their own FM stations. We'd like the chance to work with your school as well. Call or write us for more information. We'll be glad to send you a

brochure which details the services we offer, lists our clients, and shows our standard schedule of fees. We think you'll find our rates very reasonable and we guarantee that all of our work will meet all applicable FCC technical specifications.



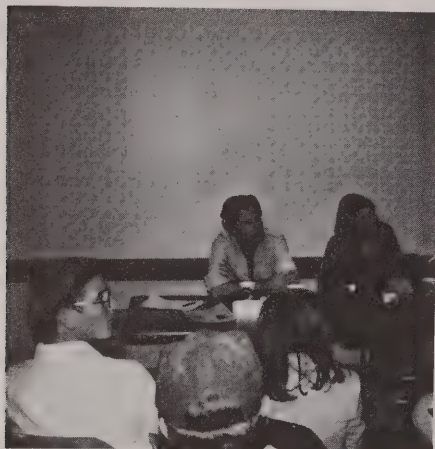
**EDUCATIONAL FM ASSOCIATES • 19 Bolas Road • Duxbury, Massachusetts 02332**

**Telephone: (617) 585-9200**



## IBS California Conference—

12:00 Lunch: The IBS conference was sparked by the presence of Dr. Demento, as a luncheon speaker. He provided a most entertaining speech for the assembled guests, and also enlightened us about his own history and origins in college radio. Dr. Demento maintained a lot of enthusiasm and provided innumerable autographs and station I.D.'s for the guests.



*Tom Eshbaugh, Program Director at KTNQ, and Linda Clark, Director of National Promotion and Artist Relations for Jet Records at the Publicity and Promotion Seminar.*

1:15 Management: L. David Moorhead, General Manager of KMET. Also on the panel were Ken Draper, Program Director of KFVB and its Production Director, Hamilton Cloud.

The job of a General Manager is to provide the station with a sense of direction and purpose. Oftentimes, the Manager must serve as a referee between competing factions within the same station. The key is to seek harmony within the station and to motivate the staff of a station. Of course, financial incentives generally aren't applicable to college radio, so how does a Manager motivate his or her staff?

Mr. Moorhead explained that one can effectively appeal to the "ego" of a person for greater output. You should encourage your staff to realize their full potential in all aspects of radio. You can encourage people to discover themselves, and in addition you must make it clear that you are looking to

promote from within the station whenever possible. This has proved to be effective at KMET, and at other stations, because people just do not produce as effectively if they know that there is nowhere for them to go. This seminar was both informative and helpful. The problems of motivation were effectively dealt with during this constructive hour, which for many did not last long enough.

2:30 The FCC and College Radio: Dave Borst and Ludwell Sibley of IBS and Ben Nakamiyo of the FCC.

The FCC is currently considering some proposed legislation that would seriously undermine the integrity of college radio, and IBS is fighting it. Docket 20780 would put tight restrictions on carrier current stations, and IBS has petitioned that carrier current stations be exempted from this legislation, and they have asked for greater carrier potential. The FCC, which initially proposed this docket, must soon issue a ruling on the appeal.

The other docket, 20375, was petitioned for by the Corporation of Public Broadcasting. It is their feeling that too many small 10 watt stations have taken up reserved educational frequencies. They have proposed that colleges operate in the unused portions of the frequencies, but of course in Los Angeles, at least, there are none. IBS has filed in opposition to this.

Another FCC ruling should be forthcoming concerning the opening up of a new frequency (at 87.9FM) for educational stations (Channel 200 on the FM band). This would be possible where there is no interference from channel 6 on Television (which is 87.75FM), and in those areas of the country not close to the Canadian or Mexican border. This would obviously exclude Southern California.

3:30 Career Conference: Mike Harrison. The real highlight of the day was the Career Conference, spearheaded by Mike Harrison. Mike served as moderator for the panel which consisted of Tom Yates, the Program Director of KLOS; L. David Moorhead, General Manager of KMET; Linda Clark of Jet Records; Bruce Marr, Program Director of KABC; Ken Draper, Program Director of KFVB; and Hamilton Cloud, KFVB's Production Director.

Mike emphasized that the key to success is to be professional in your thinking about radio, and to maintain this professional Program Director ethic throughout your career. College broadcasters should consider themselves professional in their work — the only difference is that they are not getting paid.

Constructive hints were proffered concerning interview techniques, the way to make an audition tape, the importance of persistence, and the actual steps to take in seeking out a job. The essence is to find a station that is right for your talents and then to work on getting in to that station. The first step is to call the person who will actually be hiring you, and to talk with him or her at the station. Don't make money the be-all and end-all, because if you play your cards right, you may be referred to other potential employers. In this way you can develop two or three contacts out of just one interview. Don't ask if there are any openings because the answer will invariably be NO. State that you would like to offer your services to the station and state why you think you can be an asset.

The interaction between the college audience and the panel was most lively and highly constructive. Many of the really important fundamentals to



*General view of attendees at the Career Conference.*





Two of the happy conference organizers [after it is all over] Mike Leury and Rick job hunting were reviewed by the panel.

This seminar was the most well received of all. Students stated that they not only had learned a lot, but that they had received a very realistic appraisal of the job market by the people who were in a position to know. Although this seminar lasted over an hour and a half, many were still clamoring for more as Chris Nevil began his closing comments.

The feedback to the conference as a whole has been tremendous. Many people commented that they had

DeBruhl. Chris Nevil is not shown.

really received a lot of direction from the conference. Next year, we hope to have another convention of California broadcasters, and many of the people from the UC Berkeley Station, KALX, have expressed interest in being the host station. There **was** a lot of communication and interaction, and most importantly, the exchange of ideas. Equally important, the conference served as a real consciousness raiser amongst college broadcasters in California. March 5th, 1977 was indeed the day in which something really special happened in California college radio.

#### FROM THE EDITOR

(Continued from Page 2)

best shot . . . because although the chances for you are small . . . they are virtually non-existent if you don't try harder than every other applicant. It's tough . . . but if you decide that you can do it . . . you're already tough enough to give it a solid try.

Before you go charging out the door with your audition tape and sword in hand, take a few moments to read through the articles presented in the magazine this month. First off, there's Jim Cameron's fine step-by-step guide to finding a job in radio, which, in a condensed form, contains nearly every nugget of wisdom there is to be had on the subject. Next, there's an article on Broadcast Internships which explains some of the basics of that program. Finally, we have the end results of a survey that is somewhat dated and localized (from information gathered in the South Central states in the Fall of 1975) but which is, nevertheless, instructive and still valid overall. Finally, we have the end results of a

survey that is somewhat dated and localized (from information gathered in the South Central states in the Fall of 1975) but which is, nevertheless, instructive and still valid overall.

This is the final issue of JCR for the school year, and we'll be disappearing for the remainder of the summer . . . resurfacing once again in October. This may or may not be the case with your station, and if you are, in fact, staying on the air over the course of the summer months, we'd like to hear from you so that we can stay in touch. Remember . . . we'll be looking for articles and ideas from your station to fill these pages next year. You're a leader . . . so why not tell the world?

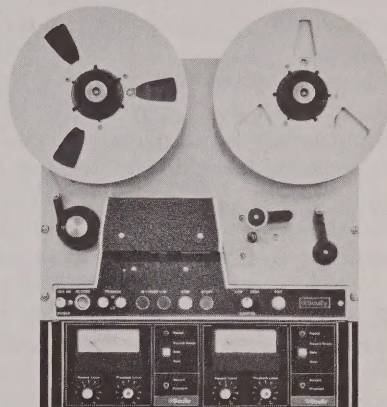
Speaking for the Board of Directors and staff of IBS, I'd like to wish all of you a happy, productive and warm summer. And, my sincere thanks and regards to you . . . the readers of JCR . . . who without doubt run the best radio stations in the world.

*Rich Schaff*



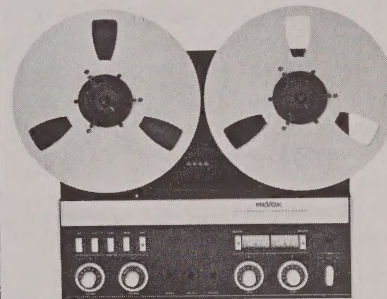
**saves you time  
and money**

Check us for best cash discounts  
in broadcast components



#### SCULLY 280-B

American made - reliable  
A/C or servo capstan



#### REVOX A-77 MK IV

Economy - D/C servo drive



#### OTARI MX 5050

A/C or servo drive  
Various head track options

For a complete line of brand name accessories and the best pricing available

**(215)437-0607**



**Communication Medias**  
Broadcast Component  
Distributors

P.O. Box 54/Allentown, Pa. 18105



ever, get a person with a license we can use. The ones who apply are usually floaters and shouldn't even be in radio. Our best employees are hometown who want to stay, not some looking for a little experience and tomorrow they're gone. Our experience with pre-trained people is not very good."

"Give me someone with the right attitude and I don't care if they have training or not. Most of the young new people are looking for something for nothing and they don't need to come here! Long hair doesn't go with our merchants and we need people who aren't trying to play rock music all the time, every time I turn my back!"

"Our experience is that many college/juco grads are not qualified to announce because they cannot READ. Per question 4... desire and ability are more important than formal training."

"This station willingly and enthusiastically provides training for promising and capable young people. Those who express sufficient interest. They are paid if they progress, to the point where they are of help to the station."

"I've hired a number of broadcast school and college/university broadcast majors, and have yet to get one ready to step into commercial radio."

"We believe everyone should be given a chance in broadcasting whether they have had experience or not."

"Almost all of our announcer-hiring is based not only on experience, but also on individual talent and determination. One thing we stress is confidence. If the beginner really believes in himself, and **wants** it bad enough, he'll get the job."

"What is **important** is that young people who choose communications as a career know how to communicate, i.e., be able to read, interview, have abilities to know what's going on around them and in their world. Too many applicants want to know about benefits first and are quite poor about stating what benefits they will provide the employer who is being asked to give them a start."

"It's rather hard to train radio people on the air after they leave a school. They are not taught that the station they are going to is privately owned and they are going to work for the

people that put the station on the air — have policies that must be followed and they are beginning on the bottom rung of the ladder, and it's a whole new ball of wax."

I am sure that a person could criticize an industry for not providing a beginning living wage, but I for one feel that the beginning salaries in the field of broadcasting reflect generally the caliber of individuals being hired. As one program director told me, "At \$2.10 most people we hire are overpaid even for the first year."

If you're a young person looking for that first job in radio, then really get honest with yourself and think about that program director's statement

concerning wages. Ask yourself, just how much value would you have to add the very first hour of the very first day you went to work at a radio station. When they hire you, they pay for performance, not potential; and based upon the performance aspect of most first-year announcers, announcers should be paying the station to work!

If you want a career in broadcasting, find a second job; that's true unless you're really good enough — once you're good enough, then you'll make a living in a business that compares to none other — the business of broadcasting. You may wonder what's good enough, how do you tell when you're there? Ask! Ask any successful station manager, they will tell you.

## FCC LISTS RULES FREQUENTLY VIOLATED BY BROADCAST STATIONS

The Violations Division of the FCC Field Operations Bureau issued recently an analysis of violation notices issued to broadcast stations after inspection and/or measurements by Bureau field personnel during the fiscal year 1976.

The following, in no particular order, is a representative list of rules most frequently violated:

### Modulation Levels [Aural]

Operations with excessive modulation levels. Modulation in excess of 100% on peaks (AM-negative peaks) may cause excessive and sometimes objectionable loudness in the received signal. Frequently, the overmodulation condition is a result of an improperly calibrated or defective modulation monitor at the station. (AM - 73.55, FM - 73.268, TV - 73.687(b)(7)).

### Operating Power

Operation for extended periods of time with power levels outside of authorized tolerances. This includes both over-and-under power operation. A common problem for AM stations is operation with full daytime power during nighttime reduced power or Presunrise Service Authorization times. FM and TV stations determining their operating power by the direct method commonly fail to calibrate the output power meter at 6-month intervals, thereby causing the station to operate with an improperly calibrated or uncalibrated output power meter. (AM - 73.52, FM - 73.267, TV - 73.689).

### Remote Control Operation

Remote control operation with defective power adjustment control circuits or uncalibrated indicated instruments. Stations authorized remote control operation commonly fail to terminate operation by remote control when a malfunction causes improper control of the transmitter or inaccurate remote meter readings. Stations are required in these circumstances to either shut down the transmitter or assign an operator to the transmitter site to establish control there. Remote indicating instruments must be calibrated so that the remote meter reading corresponds to the regular meter reading within prescribed tolerances for each mode of operation. (AM - 73.67, FM - 73.275, TV-73.676).

### Equipment Performance Measurements

Failure to conduct equipment performance measurements of the main and the alternate main

transmitters **each calendar year** at intervals not to exceed 14 months. (AM - 73.47, FM - 73.254).

### Operator Requirements

Operation of broadcast station transmitters by persons who do not hold the required class of operator license. Frequently, the employee has obtained a third-class radiotelephone operator permit but not the required broadcast endorsement. In addition, it frequently is found that the station's first class operator has failed to post written, step-by-step operating instructions for use by lesser grade operators. Occasionally, the radio operator fails to renew his license and continues to operate at the station while management fails to verify the validity of the posted license. (AM - 73.93, FM - 73.265, TV - 73.661). (Ed. note: requirements differ for 10 watt stations.)

### Emergency Broadcast System (EBS)

The station either is not equipped with an EBS two-tone encoder or is not capable of modulating the transmitter with the proper signal for Emergency Broadcast System purposes. The station also has failed to conduct weekly EBS test transmissions. (All stations - 73.932 and 73.961). (Ed. note: requirements differ for 10 watt stations.)

### Other Technical Requirements

FM Stereo stations often fail to maintain the pilot subcarrier injection level (modulation), within tolerance. (73.322).

### Other General Requirements

Failure to make a daily observation of the antenna tower lights for proper operation and to enter that the observation was made in the station's operating log. Also, failure to inspect the lighting system and control circuits at three-month intervals and indicate the results of the inspection in the maintenance log. (All stations 17.47).

Failure to transmit the proper station identification hourly, as close to the hour as feasible, at a natural break in programming. Proper station identification consists of the station's call letters, followed by the city or community in which the station is licensed. (All stations - 72.1201).

For further information call: 202-632-7278, or write to FCC Violations Division, File 1300, Washington, D.C. 20554.







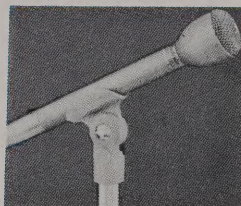
# End of the year closeout sale

## IBS

## Equipment Corporation

### Electro-Voice Microphones

635A .....	\$48.00
RE11 .....	96.00
RE50 .....	70.56
DO54 .....	66.00



### Audiopak A-2 Tape Cartridges

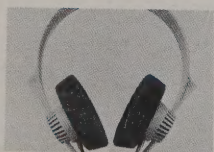
A235 35 sec.	each 1.90
A270 70 sec.	2.00
A210 100 sec.	2.05
A202 2.5 min.	2.15
A203 3.5 min.	2.20
A205 5.5 min.	2.45

### Robins Tape Equipment

24-018 Professional Quality Bulk Eraser	
IBS-EC Price .....	\$35.00
24-017 Universal Bulk Tape Eraser	
IBS-EC Price .....	9.00
25-011 All Purpose Head Demagnetizer	
IBS-EC Price .....	\$5.75

### Sennheiser Headphones "Open-Air" Design

HD 400	\$19.99
HD-414	31.00



### Shore Phono Cartridges

M44E	\$8.75
M44-7	\$8.75
S35C	\$17.50

Participation in the IBS-EC is open to member stations of IBS only. All orders must be accompanied by check, except valid University Purchase Orders. All Purchase order customers must add a 5% surcharge to cover billing expense. Shipping cost is included in price.

THE INTERCOLLEGIATE BROADCASTING SYSTEM  
P.O. BOX 592  
VAILS GATE, NEW YORK 12584

Wake Forest Univ. Library  
P.O. Box 7777  
Reynolds Station  
Winston-Salem, NC 27109

9/77